

SIU²

LA³



旺角警署
WONG KOK POLICE STATION



旺角警署
WONG KOK POLICE STATION

BA1

小喇叭

這一期我們收集了在2019年香港反送中運動裡的音樂。這些作品來自六月初至十二月的抗爭場域。當中某些選取純屬個人喜好。它們或振奮人心，或嬉笑怒罵，於不同的場合，發揮凝聚力。歌單持續更新中……

This issue dedicates to protest songs in the 2019 Anti-ELAB Movement in Hong Kong. The selection spans across early June to December; many of them are songs prominent on the sites of protest, but some are picked purely out of our personal preferences. Nevertheless, all of them serve different purposes in the Movement: they strengthen solidarity, express aggression, and deliver comic relief. The list keeps growing……

發夢

DREAMING

海闊天空 · Boundless Oceans, Vast Skies	4
Do You Hear the People Sing? · 問誰未發聲	6
【數碼暴龍】自動勝利 Let's Fight	
【Digimon Adventure】Automatic Victory Let's Fight	8
無盡 · Endless	10
Sing Hallelujia to the Lord	12
FUCKTHEPOPO · 屌狗	14
天廷擴音機 feat.禁歌人間道 · A Human's Path	16
有班警察殺進仔 · Here Comes the Stupid YiJin Police	18
願榮光歸香港 · Glory to Hong Kong	20
肥媽有話兒 · Fat Mama Has Something To Say	22

現場限定

SPECIAL PLAYLIST

訓唔著可以聽

憤怒的燒味舖HIP HOP版 featuring j dilla	25
自己人！團結唔會被打沉 · El pueblo unido, jamás será vencido!	25
The Sound of Music: If We Burn You Burn with Us	27
林鄭月娥Give You Up	27
My Bonnie	28
十八 · Eighteen	28

INSOMNIA PLAYLIST

特別收錄

【慎入】【暗黑】紅隧來的聲音	31
「2019聖誕特備」—— CARRIE LAM IS COMING TO TOWN	32
蜆人訪問 Interview with Wong Hinyan	33

HIDDEN TRACKS

醒世恒言

DREAMING
SPECIAL
PLAYLIST

海

闊

天

空

海闊天空 —— 收錄於Beyond 1993年的《樂與怒》大碟，過去二十多年來一直在社運現場廣泛應用，表達抗爭者追尋自由的夢想。

六月初期多次反送中大遊行後，《海闊天空》曾沉寂了一段時間。種種事件與林鄭政府的無能，讓示威人士情緒越漸緊繃，也由「和理非」變得激進。《海闊天空》曲風略為悲壯，也許較不適用。直至8.23和理非的「香港之路」，這歌才再次出現。

黃家駒(1962–1993)為香港搖滾樂隊BEYOND的主唱和吉他手。樂隊的創作經典無數，不少也曾經在社運界廣泛流傳，包括《光輝歲月》、《Amani》、以及《海闊天空》。

BOUNDLESS OCEANS, VAST SKIES —— Released in 1993, *Boundless Oceans, Vast Skies* is a song by the iconic Hong Kong rock band Beyond. For over 20 years, it has been widely adopted in social movements to express the aspiration for freedom.

The song appeared in several demonstrations in June. Thereafter its melancholic quality is suspectedly considered inappropriate, as the protests grew to be more radical in response to the incompetence of Carrie Lam's administration and the police dereliction of duty. The song resurfaced at the human chain event "Hong Kong Way" on 23 August. ▮

作曲/作詞：黃家駒 原唱：BEYOND 出品：1993.4

今天我 寒夜裡看雪飄過 懷著冷卻了的心窩漂遠方
風雨裏追趕 霧裡分不清影蹤 天空海闊你與我 可會變 (誰沒在變)

多少次 迎著冷眼與嘲笑 從沒有放棄過心中的理想
一剎那恍惚 若有所失的感覺 不知不覺已變淡 心裡愛 (誰明白我)

原諒我這一生不羈放縱愛自由 也會怕有一天會跌倒 OH—NO—
背棄了理想 誰人都可以 那會怕有一天只你共我

今天我 寒夜裡看雪飄過 懷著冷卻了的心窩漂遠方
風雨裏追趕 霧裡分不清影蹤 天空海闊你與我 可會變 (誰沒在變)

原諒我這一生不羈放縱愛自由 也會怕有一天會跌倒 OH—NO—
背棄了理想 誰人都可以 那會怕有一天只你共我 OH—YA—

仍然自由自我 永遠高唱我歌走遍千里

原諒我這一生不羈放縱愛自由 也會怕有一天會跌倒 OH—NO—
背棄了理想 誰人都可以 那會怕有一天只你共我
背棄了理想 誰人都可以 那會怕有一天只你共我 OH—YA—

原諒我這一生不羈放縱愛自由 OH—YA—
也會怕有一天會跌倒 OH— OH—
背棄了理想 誰人都可以 OH— 那會怕有一天只你共我



問誰未發聲 —— 根據我們觀察，在反送中運動裡，LGBT團體The Harmonics率先在6.16遊行帶領合唱 *Do You Hear the People Sing?*。至今(2019年11月)，這歌仍然在各遊行集會，尤其是在爭取國際支持的遊行中經常聽到。

Do You Hear the People Sing? 曾被多次改編。上一個較為香港人熟悉的版本是1997年回歸前由金佩璋改編的《人民之歌》。其後在2014年5月，「讓愛與和平佔領中環」臉書專頁上第一次傳出此曲的另一歌詞版，亦即現在經常聽到的《問誰未發聲》。

歌詞改編作者為匿名網民，身分至今未明。

DO YOU HEAR THE PEOPLE SING? —— According to our observation, *Do You Hear the People Sing?* first appeared during the 16 June Anti-ELAB march and was led by the LGBT group The Harmonics. The song can be heard in most demonstrations; especially those that rally for international support.

Do You Hear the People Sing? has been adapted multiple times. One popular version being *The People's Song* by Mary Ann Pui Wai King before the Handover in 1997. The current lyrical adaptation was first posted in May 2014 on the "Occupy Central with Love and Peace" Facebook page. ■



試問誰還未發聲 都捨我其誰衛我城
天生有權還有心可作主 誰要認命嚟聲

試問誰能未覺醒 聽真那自在奏鳴
激起再難違背的那份良知和應

為何美夢仍是個夢 還想等恩賜泡影
為這黑與白這非與是 真與偽來做證
為這世代有未來 要及時擦亮眼睛

試問誰還未發聲 都捨我其誰衛我城
天生有權還有心可作主 誰要認命嚟聲

試問誰能未覺醒 聽真那自在奏鳴
激起再難違背的那份良知和應

無人有權沉默 看著萬家燈火變了色
問我心再用我手 去為選我命途力拼
人既是人 有責任有自由決定遠景

試問誰還未發聲 都捨我其誰衛我城
天生有權還有心可作主 誰要認命嚟聲
試問誰能未覺醒 聽真那自在奏鳴
激起再難違背的那份良知和應
激起再難違背的那份良知和應

改編填詞：(不明) 改編版發放：2014，傘運期間
原曲名稱：Do You Hear the People Sing?
作曲：Claude Michel Schonberg
英文填詞：Herbert Kretzmer
原唱：Les Miserables Cast 出品：1980

自動勝利LET'S FIGHT —— 日本電視動畫《數碼暴龍》1999年面世，成為一眾90後的集體回憶。其廣東話主題曲《自動勝利Let's Fight》首次於雨傘運動傳唱。當時學聯與政府談判，岑敖輝曾引用動畫的名句「我地係被時代選中嘅細路」，除了連結集體意識外，某程度上亦強化了傘運參與者遊走在小孩和成人之間的身分。時至今日，此類「半小孩半成人」的身分想像似乎在反送中運動裡顯著減少。

關於社運裡採用動漫的例子，亦可參考「火影跑」。

原版《數碼暴龍》主題曲Butter-Fly由和田光司主唱，詞曲作者為千綿偉功。

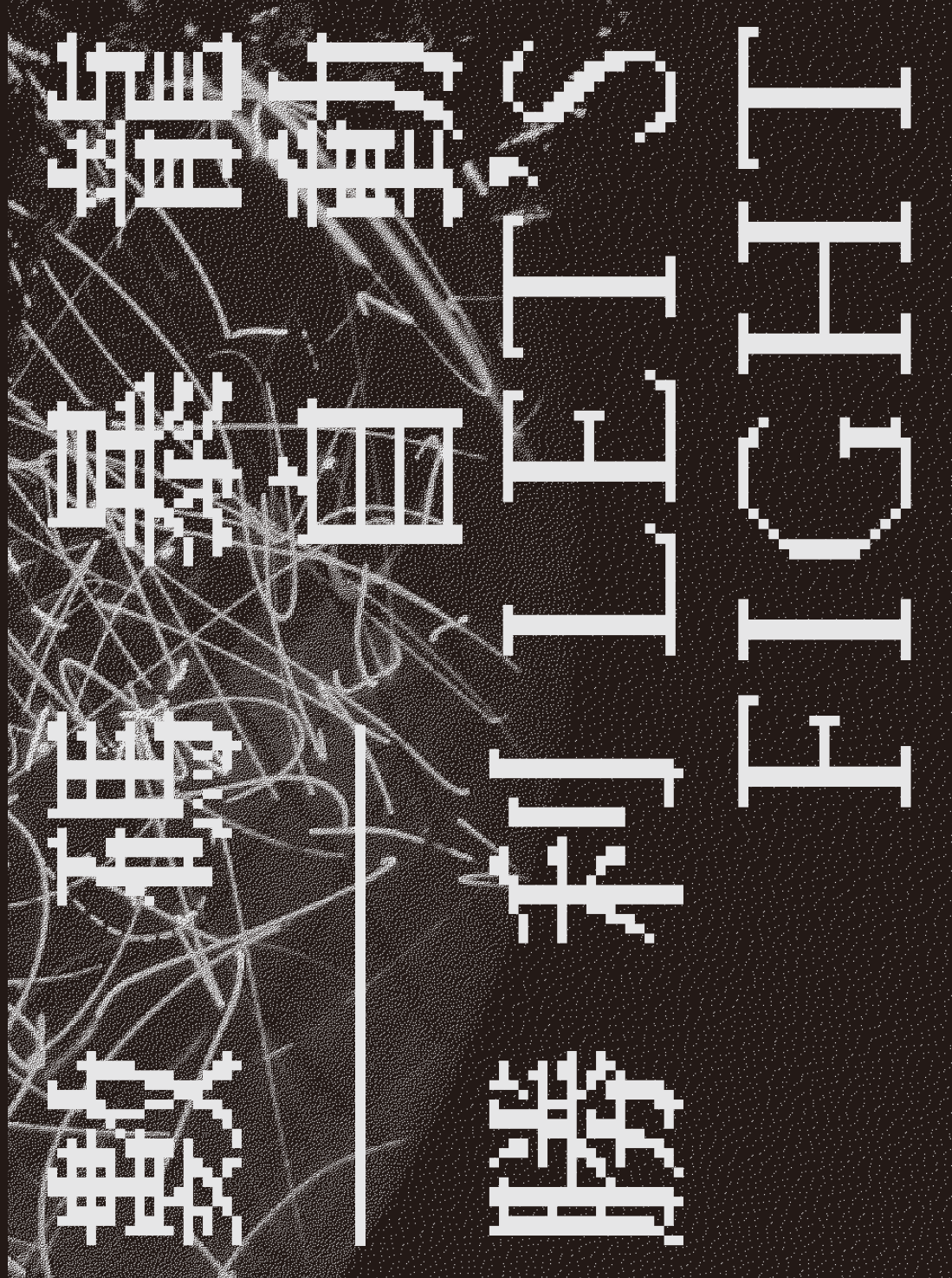
AUTOMATIC VICTORY LET'S FIGHT —— The Japanese TV anime *Digimon Adventure* was released in 1999. To many from the post-90s generation, it is considered a collective memory. In October 2014, Lester Shum from the Hong Kong Federation of Students famously quoted from the anime: "We are the chosen children of our time", during a negotiation with the government in regards to the Umbrella Movement, wherein the anime's Cantonese theme song *Automatic Victory Let's Fight* was first sung. Referencing *Digimon Adventure*, the protesters to a certain extent identify themselves as "kidults"—an identity that hovers between "kid" and "adult". This identity seems to be less prominent in the Anti-ELAB Movement.

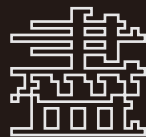
See "Naruto Run" for more uses of anime and manga in the Anti-ELAB movement. ▨

作曲：千綿偉功 廣東話詞：陳心遙
原唱：鄭伊健 出品：2000

* 越搏鬥戰意便高企 自信碰跌了又再起
堅決相信 為戰友 我定必勝利
越探索世界越優美 讓我奮鬥到廿六世紀
堅決相信 為了愛 我定必勝利
來全情 Go...Go...Go...Go...Go
只要出手氣勢勁到飛起
來全情 Go...Go...Go...Go...Go
大力捍衛理想 自動會 部署準備

遇怪魔 我即刻變大個 遇見高手痛快得多
一激起我就有火 盡快盡快辨勝負
亦不必想再拖 最好的必須再練過
逐個反擊 對方一個二個 我但求全擊破
repeat * # #





無盡 ——《無盡》於2013面世，收錄於香港流行樂隊Supper Moment 2014年的《世界變了樣》大碟。2014年以學生為首的反國教運動期間，《無盡》這首流行曲迅速冒起，成為抗爭場上的新聲，影響力直逼20年前出品的《海闊天空》。反送中運動中，示威者亦多次大合唱《無盡》，包括各大商場快閃集會、9.2學生於愛丁堡廣場的罷課集會、和9.7太子站外聲討8.31地鐵關站警察濫暴問題。

Supper Moment於2006成立，為本地四人樂隊。出道以來創作了不少宣揚自由反建制的歌曲。SM近年轉攻大陸市場，被網友形容為「無盡的失望」。

ENDLESS —— Released in 2013, *Endless* is a song by the Hong Kong pop band Supper Moment. During the Anti-National Education campaign led by students in 2014, the pop song went viral in protests, rivalling *Boundless Oceans, Vast Skies* which was produced 20 years ago. *Endless* is reprised in numerous Anti-ELAB protests, including flash-mob gatherings in major shopping malls, the students' strike in Edinburgh Square on 2 September, and the 7 September gathering outside Prince Edward MTR Station to denounce the 31 August police attack in the same station. Netizens now consider SM an "endless disappointment" since the band turned to the mainland market in recent years. ■■■

夢想 於漆黑裡仍然鏗鏘
 仍然大聲高唱 仍然期待世界給我鼓掌
 是妄想 趁現在追趕失散方向
 曾懷著心底的信仰 千次萬次跌傷
 開始不敢回頭尋覓那真相 明日那個幻想
 也開始不甘被雕刻成石像

踏上這無盡旅途 過去飄散消散失散花火
 重燃起 重燃點起鼓舞
 或許到最後沒有完美句號 仍然倔強冒險一一去征討
 踏上這無盡旅途 誰又能鑑定你的醜惡與美好 低與高
 離隊抹走那刺心挖苦的勸告 人生夢一場革命至蒼老

夢想 存活在別人期待那獎賞
 最後連自己都相信 勇氣不再熱血結霜
 開始裹足停留 開始習慣體諒
 也開始不甘被倒模的一個用剩餘力氣去吧 鼓掌

太多太多構思碰壁 太多太多理想壓抑
 沉默對應著歲月無聲 天空尚有片夕陽帶領

踏上這無盡旅途 過去飄散消散失散花火
 重燃起 重燃點起鼓舞
 或許到最後沒有完美句號 仍然倔強冒險一一去征討
 踏上這無盡旅途 誰又能鑑定你的醜惡與美好
 來提步 壯闊跑道 合十雙手去禱告
 人生夢一場革命至蒼老 難得夢一場革命不老



作曲：Linda Stassen 作詞：Linda Stassen 出品：1974

SING HALLELUJAH TO THE LORD — 6.11 祈禱會後，聖詩《Sing Hallelujah to The Lord》響遍金鐘，成為反送中運動初期冒起的抗爭歌曲。聖詩本來有四大段落，但示威者大多只選取首段五句重複詠唱。6、7月份多次發起的「淨化黑警大行動」，大批市民更不分宗教，圍堵金鐘和部分警察駐守的地方，徹夜對黑警唱這首洗腦歌。其後，可能因為警民衝突日臻激烈和零散，警察停止了侮辱宗教，所以除了宗教團體發起的集會之外，《Hallelujah》已經絕跡示威場合，取而代之是較為有攻擊性的歌曲，如「有班警察毅進仔」和「肥媽有話兒」。

連登網友曼聯與曼城於6.14曾經發表「【神學入門】Sing Hallelujah to the Lord 的意義」一文，確立聖詩於反送中運動中的意義：

1. 肯定上主是唯一的掌權者（而非林鄭和阿爺）
2. 耶穌與我們在一起（耶穌與我們同在，祂毋需答允黑警指令「落黎見我」）
3. 認可光明，否定黑暗

聖詩作者Linda Stassen-Benjamin (1951-) 據聞「沖沖下涼」得到旋律靈感。

The hymn *Sing Hallelujah to the Lord*, first appeared after a prayer meeting on 11 June, has a prevalent presence in the early months of the Anti-ELAB Movement. On multiple occasions, civilians, both Christians and non-Christians, would surround the police and repeatedly sing the brainwashing hymn all through the night in the name of “purifying the evil”. These gatherings are especially prominent after the violent clash on 12 June. The hymn has four stanzas, but the protesters mostly recite only the first five lines. As the police ceased to blaspheme against Jesus and their conflicts with the dissidents grew more intense, the hymn gradually disappeared from protests and was replaced by more aggressive songs, such as *Here Comes the Stupid YiJin Police* and *Fat Mama Has Something To Say*.

An LIHKG-er published on 14 June an article titled “Introduction to Theology: The Meaning of Sing Hallelujah to the Lord”, acknowledging the significance of the hymn in the Anti-ELAB Movement:

1. to confirm the sole sovereignty of the Lord (instead of Carrie Lam and the CCP);
2. Jesus Christ is with the people (He does not need to “descend from Heaven and present Himself” as commanded by the police on 12 June);
3. to recognise “light”, and to disprove “darkness”. ■■■





FUCK THE POPO

屌狗

作曲/作詞：JB 出品：2019.6.25

Fuck the popo 我屌你老母 (我屌你老母)	Fuck the popo 我屌你老母 (我屌你老母)
Fuck the popo 我屌你老母 yeah	Fuck the popo 我屌你老母 yeah
Fuck the popo 我屌你老母 (我屌你老母)	警察 手法邋邋 知法犯法 仲要咁撚串
Fuck the popo 我屌你老母 yeah	你遲早玩撚完 係人都知你濫緊權
二百萬加一 我地守住一齊封	意志堅定 態度鮮明 講明不撤就不散
咪撚同我講你為份工 屌你幾錢人工	你搞啲濕鳩大龍鳳 你柒野一日又一單
催淚彈 橡膠子彈 你班撚樣自由揮	割席 再射波 柒撚到要寫歌
我咪帶住眼罩口罩頭盔 做個自由闊	快啲叫肥盧落黎 嗲兩句快啲叫一哥
鸚鵡地 揸咪 我要屌班速龍龜	我地罷工又罷課 唔係同你班傻hi玩
咪撚懶係伸張正義 收皮啦 毅進仔	懦夫狗公上撚曬裝 擋laser 擋雞蛋
寧願做你口中嘅暴徒 我都吾肯願做兵	唔聽我哋要求 濕鳩下下要瞞頭
黑色洋紫荊 all black everything	見撚曬紅 點會妥協 態度我照舊
圍住警察總部個個闖屎屌	And we sing hallelujah to the lord
班撚屌 搞到我地學生市民受困擾	And we sing hallelujah to the lord
我地保留自由身軀認清道理分真假	Fuck the popo 我屌你老母 (我屌你老母)
你哋擺明作賊心虛所以膊頭冇冧把	Fuck the popo 我屌你老母 yeah
Fuck the popo 我屌你老母 (我屌你老母)	Fuck the popo 我屌你老母 (我屌你老母)
Fuck the popo 我屌你老母 yeah	Fuck the popo 我屌你老母 yeah

FUCKTHEPOPO/屌狗 —— 6.21示威者包圍警總至深夜，外牆除了雞蛋痕跡，還有醒目大字「永不屈服」、「Fuck the POPO」。這也成了6.25日上傳Youtube《FUCKTHEPOPO/屌狗》的背景圖。傳統上，Political rap具政治性和攻擊性——《FUCKTHEPOPO/屌狗》直接用粗口問候使用過分武力、情緒失控的警察，是同類歌曲中的第一首。除了「Fuck the Popo」、「屌你老母」等常見示威口號外，歌詞內亦引用了反送中初期已出現的一些關鍵詞與節點，包括「二百萬(人上街)」、「自由闊」、「暴徒」、「膊頭冇冧把」、「濫緊權」等。我們留意到，歌曲上傳後，於6.26第二次包圍警總期間，首次有示威者合唱副歌部分「Fuck the Popo我屌你老母」。其後更有示威者開大聲公在一列full-gear防暴警察面前，大聲播放這首歌，企圖用以「還擊」。

此曲作者JB為香港土生土長的菲律賓籍rapper。有說他這首歌發佈前後他亦經常夢遊。「我都有朋友做警察有良心嘅我RESPECT，而其他嘅...聽歌」

FUCKTHEPOPO — On 21 June, protesters surrounded the Police Headquarters until late. On the wall of the HQ, there were traces of eggs, as well as graffiti that says “Never Yield” and “Fuck the POPO”. This wall became the background image for Hong Kong rapper JB’s music video *FUCK THE POPO* uploaded on 25 June. Along the lines of political rap, *FUCK THE POPO* condemns in obscene language police brutality, and is one of the first anti-police songs in the Anti-ELAB Movement. The lyrics also included vernacular which identify with the early days of the Movement, including “two million (people on the streets)”, and “freedom hi”.

We noticed that the chorus of the song was sung on 26 June when the Police Headquarters was being surrounded for the second time. On one occasion, a protester even confronted the riot police with a megaphone playing “Fuck the Popo” as a gesture of retaliation. ■■■

天廷擴音機FEAT.禁歌《人間道》——嚴格來說，這不是一首用來給示威者唱的歌；以下的也不完全是歌詞，而是抄本。8.24大批市民街坊聚集黃大仙紀律部隊宿舍外，有人大聲播放一段錄音：一位女士充滿正氣的聲音，以相對懷舊的口吻（「差大哥」）批鬥林鄭政府與共產政權，儼如黃大仙廟宇內的大仙顯靈，要制裁邪惡勢力。每段文字之間以張學友主唱《人間道》前奏間場，並加入歌曲節錄「大地舊日江山 怎麼會變血海滔滔 故園路 怎麼盡是不歸路 驚問世間 怎麼盡是無道」點題。

值得一提的是，《人間道》一向被指影射64民運與天安門事件，一直被共產黨列為禁歌。

天廷擴音機創作者不明。有現場記者曾表示無法忍受《人間道》前奏轟炸而先行離場。



作曲/作詞：黃霽 編曲：戴樂民 出品：1990



<https://drive.google.com/file/d/1-PN52IEbXzLd8m-qf1kSEI5WY8QNDCb/view?usp=sharing>

A HUMAN'S PATH — Strictly speaking, this is not a protest song. On 24 August, a huge crowd gathered outside the Wong Tai Sin Disciplined Services Quarters, and a recording was blasting out on repeat: it comprises a lady's sonorous voice who accused the government and the CCP regime in the manner of a goddess from Wong Tai Sin Temple, as well as the theme song of the film *A Chinese Ghost Story II*. The song, titled *A Human's Path*, is in fact banned in China due to its association with the Tiananmen Square Massacre. Until this day we have no idea who the creator/s are; some journalists had to leave the scene on 24 August because the music was too unbearable. ■■■

(566--|6-13|566--|6---|37155-|5-0)
沒有暴徒 只有暴政 我們只是要求政府兌現承諾

(566--|6-13|566--|6---|37155-|5-0)
唔該問下 鄭月娥
點解連 撤回 咁簡單嘅兩個字都唔肯講
要用條壽終正寢嘅死屍黎嚇到個個人心惶惶
自己做錯事 仲要勞動差大哥走上前線做醜人
浪費警力

(566--|6-13|566--|6---|37155-|5-0)
要知道 鄭月娥已把港人帶入邪惡的魔道
從前警民關係良好 如今 警民互相鬥爭

(566--|6-13|566--|6---|37155-|5-0)
大地舊日江山 怎麼會變血海滔滔
故園路 怎麼盡是不歸路

驚問世間 怎麼盡是無道

(566--|6-13|566--|6---|37155-|5-0)
沒有暴動 只有暴政 至少有二百萬 香港人
支持警隊和平執法! 支持警隊抗命!
沒有暴動 只有暴政 不要香港人打香港人!

(566--|6-13|566--|6---|37155-|5-0)
沒有暴徒 只有暴政
我們只是要求政府兌現承諾

(566--|6-13|566--|6---|37155-|5-0)
唔該問下 鄭月娥
點解連 撤回 咁簡單嘅兩個字都唔肯講
要用條壽終正寢嘅死屍黎嚇到個個人心惶惶
自己走錯事 仲要勞動差大哥走上前線做醜人
浪費警力

(566--|6-13|566--|6---|37155-|5-0)
要知道 鄭月娥已把港人帶入邪惡的魔道
從前警民關係良好 如今 警民互相鬥爭

(566--|6-13|566--|6---|37155-|5-0)
共產黨統治下 鬥爭是必然的
因為馬克思共產主義的哲學就是鬥爭哲學
他們認為鬥爭殺人是最快的解決問題的方法

(566--|6-13|566--|6---|37155-|5-0)
邪惡嘅共產黨 連天上的飛鳥都唔放過
動員上下數億人口 將麻雀趕上天
飛到疲倦不堪 墮地吐血身亡
被殺嘅麻雀近十九億

(566--|6-13|566--|6---|37155-|5-0)
1959至61年大飢荒 餓死嘅人數 三千八百多萬
因為沒有麻雀 大量蝗蟲便吃掉農作物
亦係鬧飢荒嘅原因之一

(566--|6-13|566--|6---|37155-|5-0)
1966至76年 文化大革命 中共元老葉劍英
說 文化大革命中 被整 逾億人 被殺 二千萬人

(566--|6-13|566--|6---|37155-|5-0)
香港人因為住在香港
才逃過共產黨的鬥爭 我們堅決反送中

(566--|6-13|566--|6---|37155-|5-0)
大地舊日江山 怎麼會變血海滔滔
故園路 怎麼盡是不歸路

驚問世間 怎麼盡是無道

(566--|6-13|566--|6---|37155-|5-0)
共產主義階級鬥爭是魔道
殺人總數多過兩次世界大戰嘅總和

(566--|6-13|566--|6---|37155-|5-0)
沒有暴動 只有暴政 至少有二百萬 香港人
支持警隊和平執法! 支持警隊抗命!
沒有暴動 只有暴政 不要香港人打香港人!

有班警察毅進仔

有班警察毅進仔 —— 兒歌*London Bridge is Falling Down*《有隻雀仔跌落水》，在2019年的香港被賦予新的意義。反送中運動期間不法警員無視警察通例，濫暴不斷，警隊質素受質疑。他們亦多次因學識水平被市民恥笑，甚至揚名國際（例：Brian Problem、草「管」人命、「悔」辱國旗，等等）。歌曲為低學歷人士扣上毅進文憑畢業的帽子，為此我們對一眾非警察的毅進文憑畢業生深表歉意。

雖然《有班警察毅進仔》在6月中已經面世，（曾出現於6.21包圍警總，7.6光復屯門）但在8.31太子站警察襲擊市民事件之後才廣泛流行。9.3開始，示威者更多次於旺角警署外重複以大聲公播放歌曲，以儆效尤。此後無論大小遊行及衝擊，都會聽到這歌。

後來有網民續寫版本二及三，以警媽及警嫂為焦點，也曾經在抗爭現場出現。不過，以我們觀察，這兩個版本並未普及，也許是由於歌詞較為粗俗，並帶有侮辱女性成分。

版本一作者為連登網民「袋鼠國巴打」，由「飛鼠」主唱。

HERE COMES THE STUPID YIJIN POLICE —— *London Bridge is Falling Down* acquired a new meaning in Hong Kong. Incessant police misconduct and brutality led to the civilians' complete distrust. Speeches and actions of the police often become an international laughing stock; they are ridiculed for their lack of education. Adapting the classic melody of *London Bridge is Falling Down*, *Here Comes the Stupid YiJin Police* was released online in mid-June. It appeared on 21 June at Police HQ and 6 July in the Tuen Mun Rally. However, we observe that the song only rose to prominence after the 31 August Prince Edward MTR Station police attack on civilians. Since 3 September, protesters have been blasting this song outside Mongkok Police Station repeatedly (as "retaliation") and the song can be heard across all protests and clashes.

The first version of the song was published on 15 June. Two subsequent versions were created to target the mothers and wives of police, but they did not gain popularity, probably due to the obscene and misogynistic contents.

(We would like to take this opportunity and the liberty to sincerely apologise to other YiJin graduates for being associated with the Hong Kong Police.)



版本一

有班警察毅進仔 人又廢 又要威
有班警察弱智仔 做狗乞米

版本二

老母知你做隻龜 流淚涕 逆忤仔
想塞翻你入個閩 唔比出世

版本三

老公OT腎也虧 無力砌 悶過閩
約SP約大隻仔 綠帽襟計



願榮光歸香港 —— 反送中抗爭進行曲，又名「香港之歌」、「國歌」，簡稱《榮光》。8.26初版上載連登，標題為「作左首軍歌幫大家回血《願榮光歸香港》招virtual合唱」。發表後兩三日隨即招攬一眾網民進行錄音，正式MV於8.30發表，並迅速爆紅，兩星期內點擊率破百萬，成為反送中運動主旋律，自9月開始，遊行經常不獲發不反對通知書，網民於是開始自發在商場集會，並自組人鏈，合唱《榮光》，歌聲響遍球場、遊行、各大商場、甚至海外各國聲援集會。《榮光》原意為抗爭進行曲，根據《立場新聞》專訪，作者「希望香港可變返一個大家心目中的光榮、榮耀的城市」，「(大家)願意將個人的榮耀和光榮歸予香港」。歌曲的重拍節奏以及銅管樂器伴奏，相對以往流行曲改編的社運歌更莊嚴有氣勢，亦更能達到激勵人心的效果。

《榮光》現有粵語、台灣語、中文、英語、日語、韓語、法語、希臘語、德語、加泰語及手語版。事實上，《榮光》的意義超越一般認知下以一種語言詠唱並享有權威性的「國歌」。除了有不同語言的歌聲訴諸國際情感支持，也同時意味著團結的全球抗爭。手語版的出現更反映了香港社運意識更趨共融。反送中運動由六月開始已經有不少市民和殘疾人士團體爭取手語傳譯逃犯條例相關的新聞發布和記者會，後來示威者自行組織的民間記者會也會安排即時義務傳譯員。《榮光》手語版的主角，就是這些傳譯員。

《榮光》作者thomas dgx yhl為連登網民。本身亦為香港本地音樂人。他在訪問裡透露歌曲由六月起構思，用了兩個月時間譜曲填詞。

GLORY TO HONG KONG —— also called “The Song of Hong Kong”, “Hong Kong’s national anthem”, was first posted as an instrumental version on LIHKG, 26 June. In a few days a choir was recruited, and subsequently a recorded music video was released on 30 August. The song immediately went viral with over 1 million hits in 2 weeks, becoming a major force of the Movement. Since September, most demonstrations are unable to obtain Letter of No Objection. As a shift of tactics, netizens started organising more flash-mob gatherings in shopping malls to sing *Glory to Hong Kong*. The song can now be heard on all occasions everywhere in Hong Kong, from the peak of Lion Rock to Fifa World Cup, and even overseas rallies. *Glory to Hong Kong* was meant to be a protest march. According to an interview in Stand News, the songwriter wrote the song in the hope for Hong Kong “to return to the glorious city we once knew” and that the citizens are “willing to dedicate their honour to Hong Kong”. Compared with other protest songs such as *Boundless Oceans, Vast Skies*, *Glory to Hong Kong* is considered solemn, imposing and more inspiring.

To this day, *Glory to Hong Kong* is available in Cantonese, Taiwanese, Mandarin, English, Japanese, Korean, French, Greek, German, Catalan and sign language. Its significance transcends conventional national anthem: instead of being a patriotic musical composition sung only in a country’s official language/s, the many versions of *Glory to Hong Kong* appeal for international support on the universal aspiration for freedom and democracy. Moreover, the sign language version reflects an awareness of inclusiveness. Since the beginning of June, civilians and people with disabilities have been advocating for having sign language interpreter in government and police press conferences. On the other hand, all Civilian Press Conference have arranged to be held with simultaneous sign language interpretation. Those interpreters are later cast in the music video for the sign language version of *Glory to Hong Kong*. ■■■

何以這土地 淚再流
何以令眾人 亦憤恨
昂首拒默沉 吶喊聲響透
盼自由 歸於這裡

土地上既人流淚 憤怒
為公義 拒絕再沉默

何以這恐懼 抹不走
何以為信念 從沒退後
何解血在流 但邁進聲響透
建自由 光輝 香港

面對熟悉既恐懼
為左自由光輝既家
大家選擇再不退縮

在晚星墜落 徬徨午夜
迷霧裡 最遠處 吹來號角聲
捍自由 來齊集這裡
來全力抗對 勇氣 智慧
也永不滅

縱使黑暗既時刻會降臨
但香港人有既係勇氣同智慧
會撐得過

黎明來到 要光復這香港
同行兒女 為正義時代革命
祈求民主與自由 萬世都不朽
我願榮光歸香港

光復香港 時代革命
民主自由永不朽



https://youtu.be/6J_8z0KBefM

作曲: thomas dgx yhl 作詞: t. 眾連登仔 編曲: t. bp. clk. oct tad 出品: 2019.8.26

願榮光歸香港

肥媽有話兒

https://youtu.be/YSkRgIgw_GU



肥媽有話兒 —— 歌曲旋律來自澳洲歌手Sia的*Chandelier*，「主唱」為建制派領銜歌手之一肥媽Maria Cordero。連登網民CLS Express (痴撚線特急) 摘取肥媽出席7.20的守護香港集會時激動踩地的撐警言論，繼而把聲帶剪輯調音變成一首批判香港警察歌曲，配上肥媽生鬼表情動作，為人津津樂道，並廣為傳唱。影片點擊率亦在二十日內突破130萬人次。有說肥媽7.21元朗警暴事件後，情緒激動並與警方割席，心痛一家人「打爛依個家園」。《肥媽有話兒》可說是為肥媽修訂了她的心聲。

和「有班警察毅進仔」一樣，「肥媽有話兒」成為大小勇武和理非抗爭場合經常出現的歌曲。一句「呀!!!」不知不覺深入人心。後來連登網民在十月初曾呼籲示威者減少在衝擊時候突然高歌，以免製造不必要恐慌「嚇親隔離個個」。

CLS Express (痴撚線特急) 是連登網民。《肥媽有話兒》原帖為「突發！肥媽忍唔住係台上大啞死黑警！」。

FAT MAMA HAS SOMETHING TO SAY —— parodied Australian singer Sia's *Chandelier* with Maria Cordero aka "Fat Mama" as the lead singer. LIHKGer CLS Express extracted a recording of Fat Mama's emphatic speech at the 20 July pro-police assembly and engineered it into a song that condemns police violence. The song went viral, gaining a hit rate of over 1.3 million in 20 days. After the 21 July Yuen Long Triad Attack, Fat Mama herself was reportedly disturbed, hence withdrawing her support for the police. *Fat Mama Has Something To Say* might have unwittingly voiced out her disappointment on her behalf.

As with *Here Comes the Stupid YiJin Police*, *Fat Mama Has Something To Say* appeared frequently in protests and clashes. The shrill howl in the chorus "AHHHHH!!!! Dirty Cops" has become emblematic of the public outcry. In early October, some LIHKGers advocated against singing the song during clashes, to avoid unnecessary panic caused by shouting out the chorus. ■■■

唔好害人哋啲子女啦

好心啦 啲黑警 有乜辛苦 日日打黑色衫 打黑色衫 我哋嘅後生仔

好心啦 啲黑警 天生撚樣 日日爭取打架 爭取打架 又破壞香港

打傳媒打傳媒打 打議員打議員打 打女仔打女仔打 死黑警 打爛依個家園

呀!! 死黑警!! 又唔做野 又唔讀書

呀! 死黑警! 點解可以唔道歉 害人哋嘅仔女

呀! 我行街俾啲黑警恐嚇 全家仔女都喊

呀! 死黑警 我無罪架 點解要搞我呢

黑警係我哋仇人 黑警日日鬧事 黑警破壞香港法理 黑警破壞香港法理

黑警係我哋仇人 黑警日日鬧事 黑警破壞香港法理 黑警破壞香港法理

香港法理香港法理

憤怒的燒味舖 HIP HOP版 FEATURING J DILLA

2019/6/15 (創作自6/12錄音)

音樂人、演員黃衍仁為兄弟得記燒臘飯店師傅於6.12針對林鄭政府誓不撤回逃犯條例(修訂)的發言配上背景音樂。有網民表示師傅罵人不但有智慧而且字字珠璣，是「人生聽過最好聽嘅粗口」。



Musician and actor Wong Hinyan created the mashup with J Dilla's *Sounds Like Love* and a speech by a 'siu mei' chef. The speech was recorded on 12 June about Carrie Lam's refusal to withdraw the extradition bill. Netizens were impressed by the chef's wit and wisdom, praising the exemplary use of Cantonese foul language. ■

<https://youtu.be/i3NH1toD2F8o>

自己人!團結唔會被打沉!

EL PUEBLO UNIDO JAMÁS SERÁ VENCIDO!

2019/7/20

原曲為拉丁美洲的抗爭歌 *El pueblo unido jamás será vencido!*，意即「團結的人民永不被擊潰」，也是來自1948年被刺殺的哥倫比亞政治家豪爾赫·埃利澤·蓋坦的名言。歌曲為世界各地包括香港台灣社運界改編傳唱。廣東話版由黃衍仁與一眾音樂人共同構思創作。



The title of the Chilean protest song *El pueblo unido jamás será vencido!* ("The people united will never be defeated") quoted the Colombian politician Jorge Eliécer Gaitán, who was assassinated in 1948. The song is adapted in social movements around the world, including Hong Kong and Taiwan. The Cantonese version was conceived and created by Wong Hinyan and a group of musicians. ■

<https://youtu.be/-RljakiC09A>

INSOMNIA PLAYLIST
得唔可以
唔可以
唔可以
唔可以
唔可以

IF WE BURN, YOU BURN WITH US

IF WE BURN YOU BURN WITH US

2019/9/19

“If we burn, you burn with us”是美國流行文學《飢餓遊戲：自由幻夢》中一句名言，亦是反送中運動期間連登攬炒巴「我要攬炒」提倡的政治理念，要拉香港政府高官和保皇黨「生生世世留在大灣區，共享大灣區榮耀」。歌詞寄調*Do-Re-Mi* (*Sound of Music*) 和陳慧琳的《多啦A夢》，重複詠唱“if we burn, you burn with us”。某些歌曲已經不在意音調是否配合，甚至暗暗流露攬炒盡地一鋪之感。



“If we burn, you burn with us” is a famous line from the American novel *The Hunger Games*. It was later adapted as a motto by LIHKers, referring to an aspiration to trap Hong Kong’s principal officials and pro-establishment camp “under the glory of Guangdong-Hong Kong-Macao Greater Bay Area forever and ever”. The quote-turned-lyrics are then paired with the melodies of *Do-Re-Mi* from *The Sound of Music*, and the theme song of the Japanese anime *Doramon*. The desperation and determination of the protestors are somehow echoed in the creation of these songs: getting the message across is apparently much more urgent than having a properly on-the-beat and tonally aligned song. ■

林鄭月娥 GIVE YOU UP

2019/9/18

改編自Rick Astley名曲*Never Gonna Give You Up*。基本上全曲以「林鄭月娥」四音完美取代歌詞“Never gonna”。網民曾邀請到積極參與反送中運動的男星阮民安Tommy翻唱及製作MV。



Adapted from *Never Gonna Give You Up* by Rick Astley, the song perfectly replaces “Never gonna” with “林鄭月娥 (Carrie Lam)”. Netizens invited local singer Tommy Yuen Manon who has been very active in the Anti-ELAB Movement, to make a music video for the song. ■

反送中運動期間香港出現多宗自殺浮屍事件，九月份更越見嚴重(包括15歲少女陳彥霖的死亡事件)，警察大多宣布「無可疑」草草了事。不少人懷疑這些屍體是有人被警察打死後製造的「二次死亡」(「被自殺」)。歌詞內的西貢海面亦多次出現屍體。

An unusual number of corpses have been found especially after the 31 August police attack, which includes the case of a 15-year-old girl found dead floating naked in the sea near Devil's Peak. Most of these cases were arbitrarily concluded by the police as non-suspicious suicides. Many suspected that these were in fact bodies of arrestees dumped by the police after intentional or unintentional kill. Sai Kung, a location mentioned in the lyrics, is where numerous floating bodies were found.

十八 2019/10/9 EIGHTEEN

10.9，高等法院外過百名黑衣市民聲援於2016年農曆新年的旺角騷亂被控一項煽惑暴動罪、兩項暴動罪和一項襲警罪的前本土民主前線發言人梁天琦。現場歌聲與口號重疊：前者《18》為梁天琦於紀錄片《地厚天高》內自彈自唱的一曲，網民普遍認為梁天琦當年提出「光復香港 時代革命」、「兄弟爬山各自努力」等觀點「走得太前」，為他不為市民理解感到懊悔，並視他為反送中的精神領袖。

On 9 October, over 100 civilians gathered and sang the song *Eighteen* in front of High Court in support of Edward Leung, a former spokesperson of the political group Hong Kong Indigenous who was charged with inciting riot, rioting and assaulting a police in the 2016 Mong Kok civil unrest. *Eighteen* was performed by Leung in the documentary film *Lost in the Fumes* (2017). His mottos "Liberate Hong Kong, the revolution of our times" and "We climb the mountain in our ways, towards the same summit", once considered too radical, are now widely adopted as the underpinning philosophies for the Movement. Many netizens feel regretful for Leung, and regard him now as the spiritual leader in the Anti-ELAB Movement.



My body is found in Sai Kung

My body is found in the sea

My body is fallen from height

And I was killed by the police

Bring back, bring back

Oh bring back my body to me, police.

Bring back, bring back

Oh bring back my body to me

特別收錄 HIDDEN TRACKS

【慎入】【暗黑】紅隧來的聲音

2019/11/17-2019/11/18

十一月中旬，香港幾所大學被警方包圍。他們向學子市民大量投擲催淚彈，數量前所未見。紅隧外，理工大學被圍堵的首兩天，警察與談判專家多次開咪「勸降」，並分飾DJ播放多首經典流行曲（「最後送一首歌俾大家，周杰倫嘅《四面楚歌》」）。無論是自己友壯膽、意欲嘲笑示威者、抑或OT O到悶聽下歌，我們在此呼籲執法者尊重知識產權，並細閱《版權條例》關於公眾場合播放歌曲的細則。

In mid-November, multiple university campuses in Hong Kong had turned into sites of the most intense confrontation between police and protesters amidst the Movement. The 12-day siege of PolyU began with a few uncanny episodes, where the police and officers from the Police Negotiation Cadre attempted to induce surrender with soft speeches and spirited golden oldies playing on loop through a loudspeaker. To this day we are not sure about the intention of the playlist; it could be for the purpose of morale-boosting among the police force, for displaying mockery or contempt, or it could simply be entertainment on a long day. Nevertheless, it is advised that their creative team should pay closer attention to legal enforcement outlined in the Copyright Ordinance regarding music broadcast in the public. ■

- 《十面埋伏》
- 《人海中遇見你》
- 《千千闕歌》
- 《中國夢》
- 《友誼之光》
- 《今宵多珍重》
- 《四面楚歌》
- 《年少無知》
- 《那些年》
- 《告別校園時》
- 《追》
- 《英雄故事》
- 《真心英雄》
- 《新不了情》
- 《號角》
- 《LAST CHRISTMAS》
- 《SCOTLAND THE BRAVE》

「2019聖誕特備」
CARRIE LAM
IS COMING
TO TOWN

You'd better watch out
You'd better not die
Better stay in
I'm telling you why

Carrie Lam is coming to town

She's making a list
Xi's checking it twice
Gonna find out who's naughty or nice

Carrie Lam is coming to town

She seizes you when you're sleeping
Xi fires when you're awake
They kill no matter olds or youngs
So be brave for freedom's sake

Oh! You'd better fight back
You'd better not die
Better live long
I'm telling you why

Triumphant will soon come to town

親人訪問
INTERVIEWING
WITH WONG
HIN YAN

為了更多了解抗爭音樂，我們訪問了一位外表很嚴肅但其實很幽默的音樂人——黃衍仁。

社運蜆人？

其實我是一個演員（周星馳語調）。我界定自己是一個演員，一個音樂人。你說我是社運人，這一刻我不夠膽說這三個字。甚麼是「社運人」？這是上一代的事，「Acitivist」這標籤其實很奇怪和尷尬。從以前很少人參與到現在全民皆兵，或者我們已經不需要這標籤。這其實是好事。

社運歌 宣洩情感

一直以來大家沒有刻意去談「社運歌」。抗爭時，大家自然會唱或者播放。某個年代會播放《海闊天空》，十年前的運動場合經常會播放金佩璋、老B（「迷你噪音」）的歌曲。當然十年前的社運更加小眾，這些歌在某圈子裡面大家都認識，經常會唱，但我從來不知道大眾怎樣理解社運歌。在運動裡，有不同的歌曲出現，主要是用來宣洩情感。這類型歌曲的作用必然是宣洩，包括我們的忿恨和決心。它或者也可以用來鞏固大家的情誼。我覺得歌曲的內容是其次：如果某些口號可以發揮即時宣洩情感的功能的話，那就會很容易變成歌曲。

《願榮光歸香港》

20頁

我對《願榮光歸香港》沒有甚麼感受。事實上，我對這運動裡的音樂也沒有甚麼新的體會。《榮光》推出之後，我對大家頭一兩天的反應是一點驚訝，但很快就理解當時狀態很需要這種氣氛。我把它看成是一個現象，而不是從音樂的角度去理解它。這是不是一首社運歌？其實我很少問到底一首歌是否屬於社運歌。就算我自己也不會特地要寫社運歌。

無論是美學或意識形態上，我自己是無法接受校歌或國歌類型的歌曲。我從來沒有認真去評論《榮光》，我也不知道誰有資格去評論。我自己不相信和期待「國」的概念，可是我後來發覺大家對「國」有很強烈的投射、情懷和身分認同。我當然不喜歡這種投射。我不能投入《榮光》，跟不上旋律，也不想一起唱。但是當我走進商場，見到十三、四歲的小弟弟小妹妹，撫著心一起唱、眼淚盈眶的時候，我突然發覺香港從來沒有人這樣唱歌。有甚麼歌會令大家有那麼強烈的身分認同，覺得：這就是香港人？這是一種很震撼的力量。我覺得我自己需要有一份同理心，去理解這種投入。雖然我自己不需要這種身分認同和情感聯繫，但我可以想像到其他人的需要。

曲式上，有人指出有幾個音符好像指令一樣「飄出來」（「號—角—聲—」），理論上這分析是對的。這跟流行歌曲有很大的分別。流行曲不會有這些突然格格不入的旋律。可能作者是受國歌或球會歌影響。古典音樂也有這一種特性，它會用旋律去

營造一個dramatic的情感效果，這技法不會在主流歌曲出現。《榮光》也真的發揮了這功能。加上大家對情感投射的需要、對這運動的投入，這首歌就變得「到肉」，也成為了現在所見的現象。

就算《榮光》不是國歌，它已經代表了這場運動。裡面或多或少都衍生出香港人對建國的想像。這個想像，加上這十年（中國對香港）的打壓，可以想像下一代的成長過程中已經吸收了港獨的思想，建國的概念早已播下了種子。當他們看到這社會有問題的時候，他們當然會想跟中國脫離關係。我們現時不需要去處理獨立的問題，只是需要處理怎樣拒絕某一個政權。

至於因港獨而觸發的排外心態，其實一直都有。要調校這心態，擺脫香港人自視過高、崇洋、看不起大陸人的傾向，我覺得不可能突然發生，只能慢慢改變。這些情緒在香港人的心裏已經紮根幾十年，在運動裡也會滲透出來。我希望在這場運動裡，可以輕輕調校這些妄念或執念。現在大家對香港人的概念是，無論你是南亞裔，或者是大媽，只要互相支持、不撐警察、講人話的就是「香港人」。這概念當然很模糊，將來亦需要面對這問題，但這類調校是正面的。

《憤怒的燒味舖HIP HOP版 FEATURING J DILLA》

25頁

燒味舖的mashup是早期六月份做的，其實很無聊，很快就做好。當你聽到一個人講話那麼有節奏，講得那麼好，其實隨便配些音樂都會好聽。有些人覺得這「歌」很療癒，我覺得主要是因為說話的人的智慧、善意、節奏感和粗口。我只要配一個beat就馬上好聽，最後加上Sing Hallelujah，和一點點mixing就可以了。

SING HALLELUJAH TO THE LORD

12頁

傘運出現「生日歌」，和Hallelujah一樣有現場的功能性。我不太喜歡唱生日歌那狀態，當時唱只是用來趕走人。它跟Hallelujah不一樣，兩者不可以相提並論。我第一次看到live feed有人唱Hallelujah，我呆了。在場的人會被歌聲吸引過去，聲音確實是很有力量的東西，它是很實在的能量，就好像警察的直升機停留在現場的上空，它不需要做甚麼，已經給了你一個監視的訊息。Hallelujah那種堅持和重複，實實在在地用聲音洗滌所有人。這是一件荒謬同時很powerful的事情。我試過在遊行現場用梵音Om Mani Padme Hum唱出Hallelujah的旋律，可是沒有甚麼反應，大家笑笑就算了。另外我也聽過有人把Hallelujah配上佛教念經旋律。其實香港人比較容易接受宗教的融合和跨界。

《自己人！團結唔會被打沉！》

我只不過把El pueblo unido jamás será vencido填了中文歌詞。這歌有三十多年歷史，我們已經聽了很多年，但不懂原來版本的語言。於我而言，欣賞歌曲不一定需要懂得歌詞。這首歌的節奏本身已能讓人感受到革命的情懷。一開始的段落是爽朗、行進的感覺。似小時候的動漫主題曲，是很豪氣的，好像正在大踏步向前走。而chorus很不同，像在行進當中，突然有一個龍捲風牽起很多能量和情緒，然後拉上、不斷上升，再到達高潮。我從音樂的節奏旋律裡面可以直接感受到那種人

山人海。當時梁穎禮跟我說想把它改成廣東話版，其實我也這想法，但一直沒有實行。我用了一個晚上極速地寫好廣東歌詞。當時我參照了台灣的版本、阿禮的試寫、和Google Translate原作的西班牙歌詞。台灣版本的chorus其實不能唱，因為歌詞「團結的人民永遠不被擊潰」配合不了音樂的旋律，所以他們的chorus是直接講出來的。我很興幸香港版本可以配上「新界人！九龍人！團結唔會被打沉！離島人！港島人！團結唔會被打沉！」的歌詞，而也同時可以配合旋律。我也故意不用「香港人」……我只是想寫一首我自己願意唱的歌。

鼓隊「拆天」本業不可廢

以前其實沒有刻意組織遊行鼓隊的意識。過往十年期間，我經常在遊行打鼓，有時候湊到五個人，有時候兩個人。反高鐵(2009)的時候比較多朋友打韓國鼓，苦行的時候很普遍。參與鼓隊的朋友不一定要很懂得打鼓，我覺得鼓隊的形式可以給予遊行人士一份投入感。今年四月遊行的時候其實我都有打鼓，那時候只有三個人打鼓，全程沒有人玩其他樂器。後來六月的時候身邊的朋友都想有一些行動，所以我做了召集人，後來就越來越多人參與。可是到八、九月的時候，我的鼓隊就沒有再積極參與。一來韓國鼓太大，二來我自己覺得有那麼多衝突，行動並不方便。其他鼓隊，例如三木等其實有持續參與，他們每一次都有差不多十個人。我們鼓隊最後一次參與是九月中(訪問後10月20號尖沙嘴遊行仍然見到「拆天」)，本來想帶韓國鼓出去，最後決定還是不帶了，反而參加了三木的隊伍。其實我有一位朋友很會打鼓，但是他後來已經不能投入音樂，只想跑到前線。

運動初期，我有另一位搞音樂的朋友在Facebook post了一些練習的照片，然後hashtag「本業不可廢」。這幾個月我的腦海經常出現這句話。以往我覺得我的身分不一定是音樂人。這是受到小時候接觸社運圈子裡的朋友影響。我會問：「為甚麼一定要界定自己是音樂人、文化人、或藝術家？」，「為甚麼要強調這身分？」可是到今天，我反而會提醒自己「本業不可廢」。無論是現場打鼓，或者是回家寫音樂都是一份參與，寫音樂對我來說一直不容易，現在更難。我覺得自己不能夠適時為現在的事情作出反應，面對這delay是不容易的，可能三個月後、半年後，甚至一年後才會有delayed response。我要面對這距離感。■

In order to learn more about protest songs, we interviewed Wong Hinyan — a seasoned local musician who can easily fool you with his poker face.

HINYAN THE ACTIVIST?

I am an actor (mimicking Stephen Chow). I define myself as an actor, and a musician. You referred to me as an activist, but at this moment, I dare not say that I am one. What does it mean by being an “activist” anyway? This label belongs to the previous generation, and it is actually very awkward and embarrassing. It might serve to define that small circle of people in the past, but now everyone is participating to fight against injustice. Perhaps it is no longer relevant, which is good.

VENT WITH PROTEST SONGS

“Protest songs” have never been discussed seriously in Hong Kong. In a protest, everyone would just sing or play certain songs. *Boundless Oceans, Vast Skies* came from a particular generation. Then a decade ago, people would sing songs by Mary Ann Pui Wai King and Old B (mininoise). These songs were widely circulated among the small group of people participating in social movements. I have no idea how the general public perceives protest songs, but I see their emergence inevitable, because collective singing evokes emotions that strengthen the protesters’ determination, vent negative emotions, and build camaraderie. To me, lyrics are of less importance. If certain slogans can evoke emotions instantly, they could easily become a song, too.

GLORY TO HONG KONG

P.20

I have no particular feelings about *Glory to Hong Kong*. In fact, I am not particularly inspired by any protest songs in this movement. After the release of *Glory to Hong Kong*, I was a little surprised by the response in the first two days, but I soon realised how it came to condition the state of affairs. I appreciate this song as a phenomenon, but not for its aesthetic value. Is *Glory to Hong Kong* really a protest song? I rarely ask if a song belongs to the category anyway. I don’t compose a song for the sake of making it a protest song.

I cannot resonate with school songs or national anthems, both aesthetically and ideologically. I have never analysed *Glory to Hong Kong* critically, nor do I know anyone qualified to do so. The concept of “nation” is not what I believe in, but I can see how the song became a projection of Hongkongers’ identity with the city as a nation-state. Once I walked into a shopping mall, I saw young boys

and girls, age 13 or 14, all singing solemnly and in tears. People in Hong Kong have probably never experienced such level of emotional intensity and sense of identity, triggered by just one song. It is very powerful. I need to be empathic and understanding to such devotion. Even though I don't need to be uplifted by this sense of identity and emotional connection, there is still the need for it.

Regarding the song composition, some pointed out that several notes were "snapped out" as if they were commands. This is very different from pop songs which do not have these sudden dissonances. Maybe the songwriter is influenced by national or football league anthems, with their tunes intentionally dramatic and rousing. Some classical music also carries such feature. Coupled with psychological projection as well as dedication to the movement, *Glory to Hong Kong* truly touches many, and becomes the phenomenon we see today.

I wouldn't say *Glory to Hong Kong* is a national anthem, but it nevertheless represents this movement and reinforces Hongkongers' imagination of the city as a nation-state. Witnessing the suppression by China in the past decade, younger generation already grew up having some sort of idea of independence. When they have to face all the socio-political problems in the society on a daily basis, naturally they would want to break away from China. I don't think we need to deal with the issue of independence at the moment; rather, we need to focus on fighting against a totalitarian regime.

Hongkongers have always been xenophobic and this mentality has only surged since the emergence of the pro-independence sentiment. Hongkongers have a tendency to think too highly of themselves, to worship the West, and to look down on mainland Chinese. This mentality cannot be changed overnight; it has rooted in the hearts of Hongkongers for decades, and will certainly permeate in the movement. Having said that, I do see changes. The definition of "Hongkonger" has evolved to emphasise on inclusiveness and address overarching commonalities among groups. One is considered to be a "Hongkonger" regardless of ethnicity, but mutual support, defiance to the police, as well as conscientiousness. Such concept is of course still very vague and needs to be reviewed in the future, but this is a positive change.

ANGRY SIU MEI SHOP HIP HOP VERSION FEATURING J DILLA

P.25

The mashup was created in early June. The idea was quite silly, and I had it done in just half an hour. It's really not difficult to match the speech with music if the speech itself is rhythmic. Many consider this piece to be very therapeutic, because of the wisdom and the goodwill of the speaker, and on top of this, his use of foul language. I just have to match the speech to a beat, and put *Sing Hallelujah to the Lord* in the end; with a little mixing, it's done.

"Birthday Song" in the Umbrella Movement and *Hallelujah* serve certain functions in situ. I don't really like "Birthday Song", since it was used to drive away people who didn't share the same point of view. It is incomparable to *Hallelujah*. The first time I hear *Hallelujah* in a live feed, I was stunned. Everyone around were drawn to it. Sound is indeed a potent agent with real energy; imagine hearing a police helicopter hovering above—it instantly signals surveillance. The persistence and repetition in *Hallelujah* cleanse everyone with sound. This is at once ridiculous yet powerful. I tried to sing in a rally the same melody substituted with the "Om Mani Padme Hum" chant, but no one would join in, everyone just smiled at me. I have also heard people mixing *Hallelujah* with Buddhist chanting melody. Hongkongers are in fact more than ready to accept this kind of cross-over: the mix of different religious and cultural practices.

EL PUEBLO UNIDO JAMÁS SERÁ VENCIDO!

What I did was just writing the Cantonese lyrics for *El pueblo unido jamás será vencido!*. This song has a history of more than 30 years. My friends and I have known it for many years, without really understanding the Spanish lyrics. I don't think you need to know the lyrics to appreciate a song. The rhythm of the song itself can already communicate the revolutionary sentiment. The song begins with an expressive heroic rhythm like a march, similar to some anime theme songs we know from childhood. The chorus simulates a sudden tornado that conjures up a lot of energy and emotions, it rises, builds up, and reaches the climax. I can easily envision a marching crowd in unison purely from the rhythm. I have always had the idea to write the Cantonese version but never acted on it. Leung Winglai encouraged me to do so, and I ended up spending just one night to finish the lyrics. I referenced the Taiwanese version, Lai's draft, and the original lyrics translated by Google. The chorus in the Taiwanese version does not work very well. The Mandarin tones do not match with the melody, hence the chorus is usually recited like a speech. For Hong Kong's version, I deliberately use "Kowloon-ers" and "Island-ers" instead of "HongKongers"... I want to write a song that I can relate to.

DRUMMING GROUP — NEVER GIVE UP DOING WHAT YOU ARE GOOD AT

It wasn't a conscious intention to organise a drumming group for rallies. In the past decade, I have always played drums in demonstrations. Sometimes I would be joined by five people, sometimes two. In the Anti-Hong Kong Express Rail Link Movement (2009), we often played Korean drums, especially at "Prostrating

Walks”. You don’t have to know how to play drums to participate; the key is to bring music, which invokes a strong sense of participation for the protesters. There were only three of us in the drumming group back in April, and none of us played other instruments. Later in June, my friends wanted to initiate more actions, so I became the convener, then more and more people participated. However, by August and September, we were less active. The many clashes with the police made it impossible to run with the drums. Other drumming groups, such as Sanmu’s, continued to participate, and they have close to ten people each time. The last occasion that our drumming group participated was in mid-September (The group was also spotted in the Tsim Sha Tsui rally on 28 October). We had wanted to bring the Korean drums, but finally decided against it. Instead, we joined Sanmu’s group. A friend of mine who is very good at drumming decided not to play music anymore and went to the front.

In the beginning of the movement, a musician friend posted photos of his practice session on Facebook, with the hashtag “Never give up doing what you are good at”. These words often come to mind these few months. In the past, I felt that I didn’t need the musician label in order to do what I believe is right. I would ask, “Why do I have to define myself as a musician, an actor, or an artist?” “Why should I emphasize this identity?” Such thinking was heavily influenced by my teenage friends, who were active in social movements. But today, I would remind myself that I should not give up what I am good at. Whether it’s playing drums in protests or writing music at home, it is still a form of engagement. It’s not always easy for me to write music, it’s even harder now: to make an immediate response to the current situation is difficult. It is also not easy to come to terms with delays. Right now, any of my responses may have a delay of three months, six months, or even a year. I have to face this sense of distance.



